

Censoring our imagination

by Phinjo Gombu

McGill Students in the habit of devouring notice boards may have noticed a rather attractive looking poster, with a bold heading across the top saying: **anti-Imagination; censors and the censored.**

A cursory glance indicates yet another lecture series. A careful glance, a little bit of thought and an interview with the organisers tells one much more.

Censorship is an issue which few Canadians or, for that matter, McGill students worry about. For many it is an issue that only concerns those not of the 'Free World,' — those 'unfortunate' enough to have been born on the wrong side of the Iron Curtain.

Censorwatch, a group consisting of McGill students, is trying to show how censorship affects those in the 'free world.'

According to Sandra Stephenson, a member of **Censorwatch**, "The reason why it has been called **anti-Imagination** is because that is precisely what censorship is all about. Although censorship here in Canada may not be as obvious as in some other countries, it does not reduce its nefariousness in any way," she said.

"Censorship in Canada is of a much more subtle form and often takes on the guise of economics. The concern is primarily with what is going to sell, thus ensuring the continuity of the 'best-seller format'. Such censorship is editorial but this does not take the government off the hook" she said.

Stephenson cited various instances of censorship in Canada. In

particular, she mentioned the case of the American Native (accused of theft) who was extradited to the United States because he refused to swear by the Bible, opting instead to swear to the 'peace pipe'. She also cited gay rights and censorship of pornography as other extremely important issues.

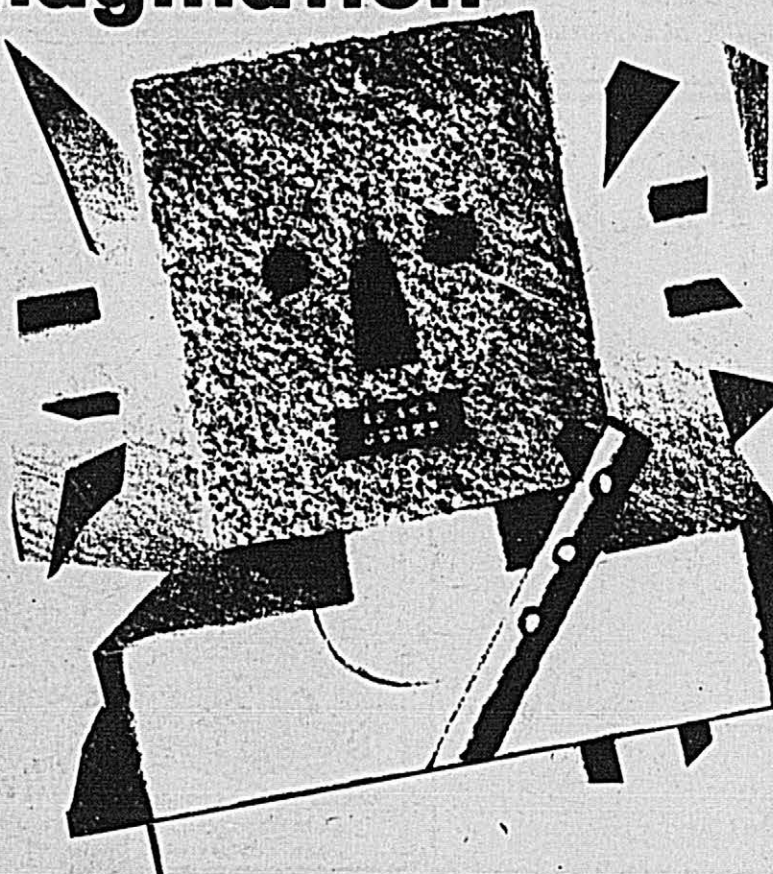
Margaret Lawrence is one well known Canadian writer victim to censorship. Her books have been censored and are on the list of 45 books that are systematically taken off school library shelves. Lawrence's *Stone Angel*, *Catcher in the Rye* by J.D. Salinger, and *Color Purple* by Alice Walker are some of the books that are on this list.

Another example of censorship concerns the Ontario Censor Board now the Theatre Review Board. Stephenson described how the lack of an official guideline for the filmmakers of Ontario allowed the 'review board' to have great discretion as to what could be censored.

"In particular there was the case of the client of a Toronto lawyer, Linda King, who had made a two minute abstract experimental film, consisting of colored frames and assorted images. There was not sexual or pornographic images, yet the film was censored for being too abstract. Here was an instance of the board deciding what 'art' was."

Naim Kattan who is head of the writing and publication division of the Canada Council opened the series on 20th January with a talk titled 'Limits to freedom or speech in a free country'.

"Because of his position in the Canada Council, he was able to give us the government line on what



"Oppression involves a failure of imagination... If the imagination were a negligible thing, regimes all over the world would not be at such pains to exterminate it."

Margaret Atwood

writing is supported by the government — a potential form of censorship," Stephenson said. "It is essentially the same as in many of the Eastern Bloc countries, the difference being that whereas the cen-

sored writers of the East Bloc are often suppressed, here they are left free to die," she added.

It is because censorship in Canada is of such a subtle nature, that 'censorwatch' has spent the

last three years since its inception trying to define what censorship is.

Much of the inspiration for the activities of the McGill group comes from the work done by a magazine called *INDEX on censorship* which is printed from London, England. Stephenson herself has worked on this magazine as an assistant editor for six months.

All of the people who work for the magazine share a deep concern for the way censorship affects the imagination and the way it is used to curb the voice of dissent all over the world. "Amongst those involved are writers like Stephen Spender, Tom Stoppard, Kurt Vonnegut and Alan Paton," she said.

"In any country it is often the media and the writer who are the first to be brought under restrictions for it is they who first give voice to any dissatisfaction with those in power. This is why the magazine unlike other similar organizations such as Amnesty International, concentrates on the activities of the educated professional," she continued.

This position has often brought criticism that **censorwatch** is an elitist organization, a charge Stephenson recognizes, but which she believes can be answered.

"The people we focus on are important in that they are often the ones who are the most influential. They often command a readership that is wide and thus it becomes important whether they live or die, whether they speak or remain silent" she added.

Another criticism that is often levelled at the activities of the 'censorwatchers' is one of passivity. This is an accusation that is more difficult for Stephenson to rebut.

"The issue of censorship is a very subtle political and philosophical issue. The distinction between what is suppressed actively and what is suppressed because of irrelevance (quality control) is hard to draw," she noted.

Both *Index on censorship*, and **censorwatch** are mainly concerned with the dissemination of information in order that individuals can chart out their own course of action.

"The main purpose for us is to raise consciousness that censorship exists everywhere and more important to learn how to recognize it. The hope is that the *anti-Imagination* series will partly fulfill this purpose."

When asked why censorship is an important issue to her, Stephenson made reference to George Orwell: "His concern was with language as the means by which we commune with the world and other people. When language is limited or controlled by other people, then our thoughts about the world too are affected."

For information regarding 'censorwatch' and the 'anti-Imagination' series contact Sandra Stephenson at Player's Theatre. Tel: 392-8989.

Gallery focuses on politics

by Tara Thomson

Gallerie Fokus, situated at 3726 St. Hubert, is a centre for art and politics established in Montreal by an activist group entitled Movement Kebek.

Movement Kebek, started two years ago by activist Yvon Dubé, was involved extensively in demonstrations at Parliament Hill on April 18, 1983. The movement initiated a peace camp that was later brought to a halt by the RCMP and the employees of the Department of Public Works on April 22, 1985.

Despite temporary detainment for trespassing, the group continued its active demonstration against the British Commonwealth and the Canadian government. Chained to the Canadian Coat of Arms statue on Parliament Hill is a unicorn with the Queen's crown around its neck. The peace camp sought to liberate the chained unicorn as a symbol of the bondage of Canadian people. The group was subsequently arrested, charged with "public mischief" and imprisoned for a period of nine weeks.

Gallerie Fokus, a continuation of

this movement, features a large collection of artist Mirjam Castellijn's work along with activist Eible Welzfeld's collection of political posters. Welzfeld, with the help of Castellijn and Dubé, has compiled a book that will begin circulation this

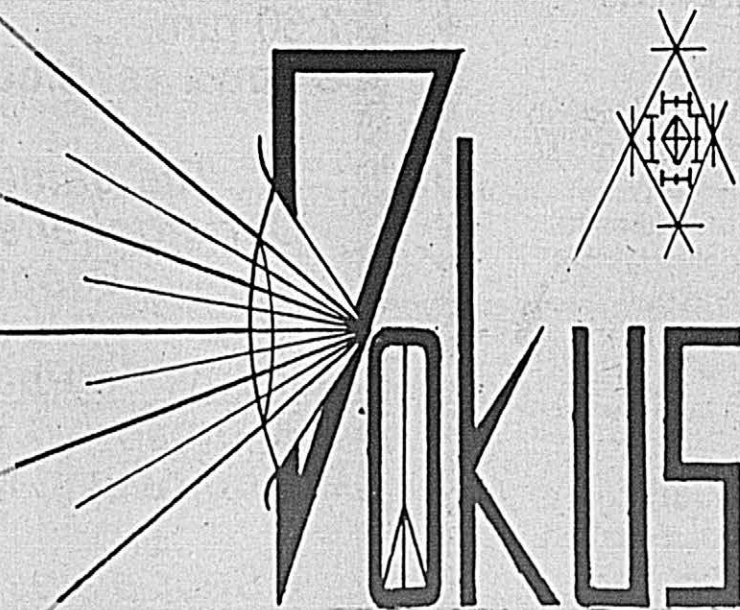
week. The book, entitled *Likom*, is a varied collection of anarchist, prisoner and other political writings, including a charge against the Litton Company in support of the Vancouver Five. Welzfeld claims that the book "instills the

means by which a social revolution will take place".

The majority of the art displayed in the gallery was done by Castellijn. Her work is a continuation of De Stijl, a Netherlands movement that started in 1917 and later dispersed in 1931. De Stijl was created in response to the 'overflow' of classical art and attempted to create a contemporary wave in protest to the classical representation of reality. The activists involved were architects, writers, designers and artists that collaborated on bringing the visual world 'up to date.'

Among Castellijn's work is a collection of free-hand renditions of women. The figures highlight the inherent feminine qualities that are usually neglected and replaced by the image of the woman as a sexual object. "An artist has a responsibility towards the model", stressed Castellijn.

In addition to its role as a gallery of art and politics, Gallerie Fokus will also serve as a center for the peace camp and Movement Kebek against military production in Montréal and the worldwide coalition of war.



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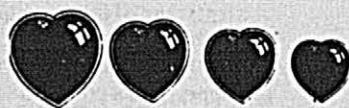
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by Brendan Weston

"A great deal said about SDI (Reagan's Strategic Defense Initiative), is false," said U.S. Consul General R.W. Maule, the first speaker of a panel of experts on the topic *Towards a nuclear-free world*, the first seminar in the International Peace Seminar series, sponsored by Concordia University Students' Association (CUSA) and the McGill Students' Society (MSS).

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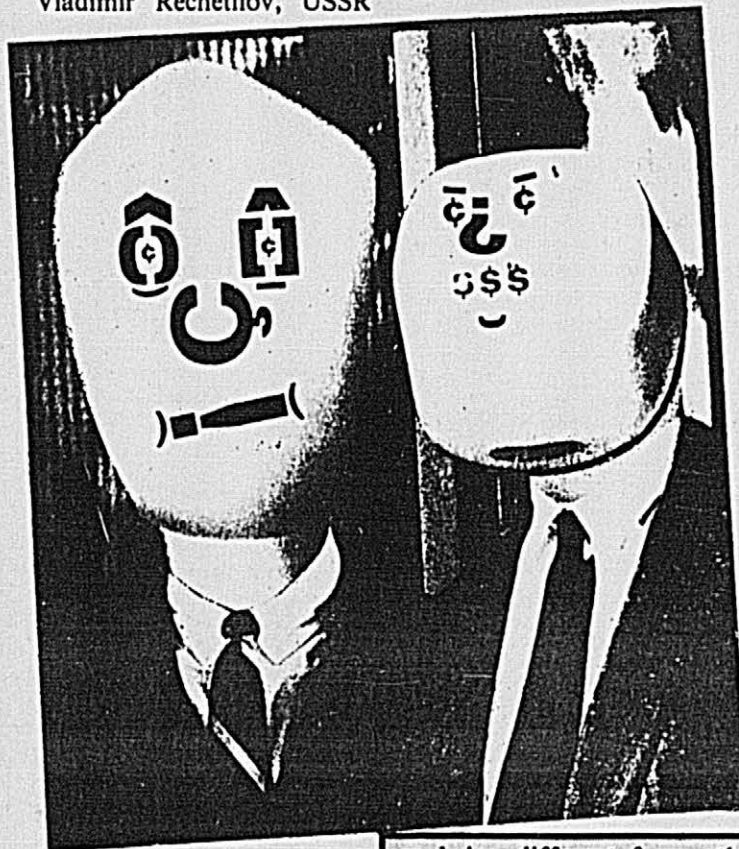
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Mainly quiet until the end of the speeches, members of the audience had harsh questions afterwards.

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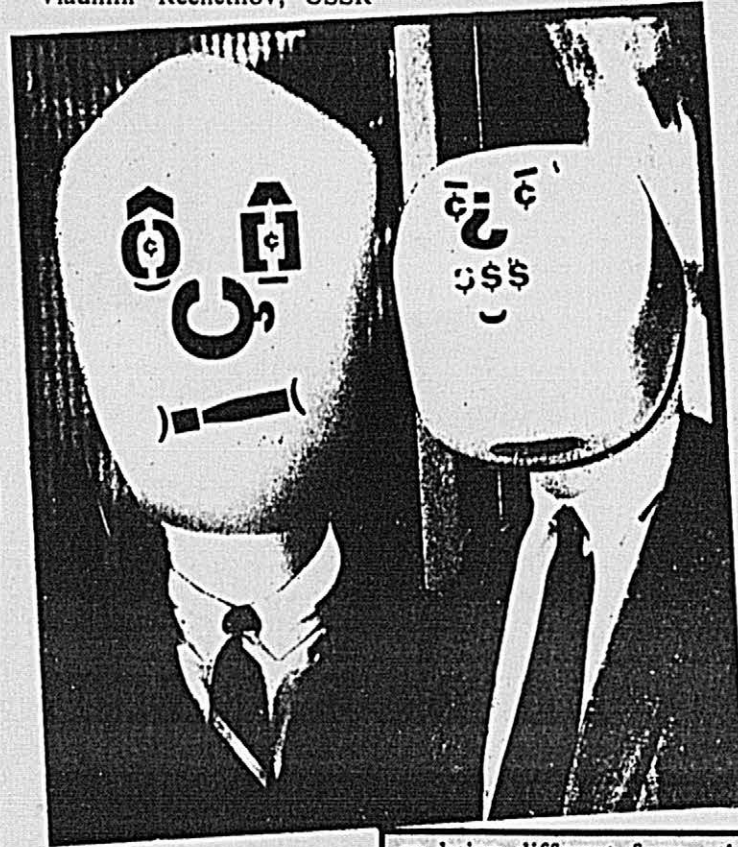
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Media blesses Pope

by Julian Samuel

Passiflora, by Fernand Belanger and Dagmer Gueissaz-Teufel (1985 Québec) is a counter-media epistle to the ecclesiastical order on earth. The fallen angels are no longer craven in front of the holy patriarch, no longer de-voiced. *Passiflora* cuts deeply into the holy ghost — with grace.

Despite the film's shallow politics it makes some useful, cogent and even heretical remarks about the Pope, and Michael Jackson's coinciding appearance in Montreal. The film weaves the Pope, Michael Jackson, and the electronic and print media into a holy trinity. It shows the commercial

media's willingness to exploit any event into sensationalistic 'big news,' and its part in perpetuating the false moral authority of the Church.

However, one fact the film could have mentioned was the amount of money extracted from Montréal taxpayers to pay for the Pope's opulent visit. We see the Pope in his omnipresent bullet-proof aquarium. Here he fondles doves, drinks the blood of Christ, soothing and abating the tide of spiritual hunger. Finally, his image ascends — vapors trailing — becoming an living icon for any devoted media or communications student.

However, the film does not show the links between Imperialism and



catholicism, or the colonisation of outer-space and the historical oppression of hundreds of Montréalers. Nor does it interview 'Popeular' theorists on the likely economic implications of possible Rome-Pentagon relations.

Passiflora portrays the Pope as a real fisher of men and media. What

Brazil:



197 Cl... cross carved in ivory... of 1... while about 1063

The... of such... Hispano-... ty... at... a... of the... tion... the... the... early ele... of... of... Badajoz, V... Gr... can... be sufficiently str... an... in patronage. Poets, phil... sc... teemed at the court... Toled... became the centre of Mi... and... his position after the Chris

God did not give him in progressive politics, he gave him in his ability to convert one hour of T.V. coverage into five.

Gay, lesbian and women's resistance, and their reaction to the Pope's visit could have been given more elaborate representation in the film. However, when minority resistance is included, it is stridently cut into the film's ironic depiction of the media. For instance, a shot of two gay lovers kissing in front of a Pope-laden television screen makes a poignant anti-clerical statement.

Passiflora shows that Montréal's sexual-political life will not be busted by the boys club of God on earth. The film proves that the N.F.B. is able to occasionally let a politically charged film trickle out.

Rambo toys invade free market

These dolls are different. They are strong, in superb physical condition and have minds so keen they can outsmart commies anytime.

They are tough, white, straight and male. They are the RAMBO™ commando squad. They are Barry Goldwater's dream corps.

by Mike Gordon and Melinda Wittstock

This newest line of toys from Col-eco, (the "good-guys" toy company,") will rake in an estimated \$20 million this year in Canada from RAMBO alone. And, it will combat 'evil' at the same time.

The RAMBO line comes complete with 12 "action figures" armed to clash with 'bad guys' (read women, Blacks, Asians, gays, lesbians, and those fighting against economic injustice) everywhere. Each figure has a "specific role to play in the story of RAMBO™ and comes with different clothes and accessories," says the news release. Their hands even "flex to hold accessory weapons," it says.

Besides our hero, the cast of 'good guys' and 'bad guys' offers thrilling role models such as KAT, a "master of disguises, martial arts and weapons", MADDOG™, "A brutal sadist who leads a motorcycle gang that uses everything from chains to laser blasters", and NOMAD™, "a terrorist who commands his own group of desert vermin."

In the valiant fight for "all that is good," RAMBO and his blood-thirsty crew are also equipped with an assortment of fun-filled 'action toys'. These include a SKYFIRE ASSAULT COPTER™, with swivel-mounted machine gun and four "Hellfire" missiles, and the MARAUDER 6X6 ASSAULT JEEP™, complete with a hood-mounted M-60 machine gun and rocket launcher in tow.

According to Michael Richards, Vice President of Marketing for Col-

eco Canada, the series is designed "to encourage children to use their imagination and have fun in the continuing fight of 'good vs. evil'."

"It will provide children, primarily boys from ages 5 to 12 years with in-

telligent, creative play with a universal hero," he added.

Now the future generation of males in a male-dominated society have an additional 'hero' to look up to. They have one more media-processed image to give them encouragement for acting in a violent and abhorrent manner. With this 'action series' they have been provided with a chance to "use their imagination" to play mercenary, to re-fight the war in Indochina right in their own living-room.

by Mike Gordon

Today

The James Macdonald Band, until Saturday, Feb. 8th at Tatou. Québec Film Festival continues at Cinéma Paralel. Currently showing are the films *Justice Blanche*, the story of an Inuk tried by a white jury, and *Vas-y Stéphane*. The two films will continue until February 20th.

Autre, a play by Suzanne Jacob. The performance consists of "chansons et musique electro-acoustique." Shows are Tuesdays through Sundays, and tickets are \$10, \$11 on Saturday. Au Théâtre Experimental des Femmes.

Caring/Curling: Women in Health Care. In her first solo exhibition in Montréal, artist and writer Barbara Louder examines women's experience in health care, focusing on the issue of health care and reproduction. There will be a simultaneous exhibition by artist Sandra Lucianantonio. The exhibits are at Galerie Powerhouse until February 8th.

Dance With a Stranger, Bad Timing, and Let Joy Reign Supreme — three provocative films showing at Cinéma V. \$3.

Gone With Hardy. A musical in the tradition of the show's subjects, the vaudeville team of Laurel and Hardy. Playing at Centaur Theatre, who claim to have good ticket rates for students.

Vingt ans de cinéma hongrois. La Cinéma-thèque québécoise presents a festival/symposium on the history of modern Hungarian film. Upcoming screenings feature the work of director Marta Mészáros. Tonight's films are *Remous* (1963), the story of a group of male adolescents whose ram-bunctious vacation results in one of them drowning, and *Diary For My Children* (1982), the drama of a young girl who makes a confusing and emotional return to her native Hungary after surviving the Second World War in the USSR. Admission is \$2. La Cinéma will also be displaying the photographs of cinematographer Louis Segel until the 9th of March.

Friday, Feb. 7th, *The Throbulators* from Vermont, *Pete Pneumonia* and *the Chronic Disease and Contact* (both from Montréal). It's a rockabilly bash at the Rising Sun. *Omer Veilleux*. Urban sprawl has never seen the likes of such comedy/mime. Les Foufounes Electrique will never be the same again.

Saturday, Feb. 8th *Omer Veilleux* (see Friday). *The Throbulators* et al. (see Friday). *Adoption* and *Neuf Mois* continue the series at la Cinéma-thèque québécoise.

Latin American Debt and the International Monetary Fund (IMF) will be the subject of discussion on Radio Centre-Ville (102.3 FM), with

Julian Samuel and Robby Hart. Listen in on how Capitalist exploitation of labour, resources and trade has created the 'Third World' and its dependency.

Elles Deux (1977) and *Just Like at Home* (1978). Two more films showing in the series *Vingt ans de cinéma hongrois* at la Cinéma-thèque québécoise.

Sunday, Feb. 9th *The Darned*. Loretta Lynn on downers, or cow-punk sans punk. At Les Foufounes Electrique.

Tuesday, Feb. 11th *Taj Mahal*. The legendary singer/songwriter brings his unmistakable Mississippi Delta roots folk/blues guitar repertoire to the Rising Sun. Tickets are \$15.50, but somehow the limited space of the Rising Sun promises an intimate show.

Back Road play at Tatou. (Where's the armadillo?). Free.

Pericles, Prince of Tyre. Director Jack Langedijk (*Three Penny Opera*) has placed Shakespeare's play in a post-apocalypse setting, throwing a new interpretation on Shakespearean tragedy. The production is being presented by The Association of Producing Artists in co-operation with Player's theatre. The performances start tonight and will run until Saturday, March 1st at McGill Player's Theatre. Tickets are \$6, \$4 for students.

The world is filled with squirming, expanding and contracting with. The omnipresent face of the bur invisible terrorist foes. Yet this belles a fragility which can be shaming the keys of a computer terr

by Mike Gordon and Brendan Weston

The world is filled with squirming, seething tubes and ducts, expanding and contracting with mechanical breath and fluids. The omnipresent face of the bureaucratic society wrestles with invisible terrorist foes. Yet this complex intelligence agency belles a fragility which can be shattered by a stray housefly jamming the keys of a computer terminal.

In the 'retro-futuristic', technocratic nightmare society of Terry Gilliam's *Brazil*, this simple accident is enough to trigger a horrific chain of events, which run unabandoned records officer Sam Lowry (Jonathan Pryce), through the gears of the bureaucratic machinery.

The plot provides only surreal links to the variety of visual and political themes, making a summary impossible. This was intentional. According to Gilliam, "I went out of my way to make a film that was indescribable. I wanted to make it hard for the marketing people," Gilliam told the *Daily*.

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A film about the human condition



However, according to Gilliam, the similarities between *Brazil* and *1984* were not intentional. "We started shooting three to four months before (1984), but they ended up using many of the same locations. We thought, 'Oh shit. They're doing the same thing — pneumatic tubes, the whole bit.' They tried to do honour to the book, but I haven't even read *1984*."

"The book is a cautionary tale of 1948, and we wanted to do the same with 1984. It's to try to get the nightmare out of my system and into yours."

"At one point I was going to call it *1984 and 1/2*. You know, make clear my allegiance to Fellini." The film (and its theme song) was actually named after Xavier Cugat's languid 1938 song, rather than the country.

Gilliam freely admits drawing upon techniques from *Citizen Kane*, *Metropolis*, *Buster Keaton*, and *Dr. Strangelove* and even the *Battleship Potemkin*. "I tried to work it like a food blender. All the shit was dumped in."

Although much of the humour is characteristic of his work with Monty Python, Gilliam makes much more pointed political criticisms in *Brazil*. I am trying to make people reassess what they see when they go to the cinema.

"There's always been serious political ideas floating through Python. I don't like large bureaucratic organisations, they dehumanize people. It doesn't matter if it's government, multi-nationals, or churches."

Gilliam's principle male character is meek, while the female lead was highly self-confident and assertive. "I tend to believe in the strength of women. It is important to counter the Schwarzeneg-

ger/Rambo image stereotypes. This is one for us wimps."

Although Gilliam had completed the bulk of the script four years ago, he accepted the offer for playwright Tom Stoppard and Charles McKewn to assist in the final screenplay.

"The progression in the credits is chronological. Tom and Charles 'neatened' it up, and I put the chaos back into it."

CORPORATE CENSORSHIP

Gilliam's *Brazil* ran into stiff opposition from MCA (Universal Studios), which has attempted to cut, change, and water-down the movie, succeeding in delaying its American release for over a year.

"It is censorship," said Gilliam.

Despite rave reviews by ABC, the Los Angeles Times, and the *Chicago Tribune*, Universal refused to release the uncut 2h22 min. version of *Brazil* in North America, under orders of MCA President Sid Sheinberg, until cuts were made. The film has played successfully in Europe for a year.

Only after continual pressure tactics by those who worked on the film, including a full-page ad Gilliam bought in the *L.A. Times* asking 'Sid' to release the film, was the film finally released in North America starting today.

Hollywood contracts include stipulations that barr artists from speaking against the corporation. Gilliam's friends have told him he will never work in Hollywood again.

Gilliam also flew critics down to Mexico to screen *Brazil*, as his contract barred him from showing the film without MCA permission.

According to Gilliam, 'Sid' had requested as much as an hour be cut from the film, and that the ending be changed to be more "up-beat." According to the *L.A. Times*, Sid Sheinberg told Gilliam the delay was not because of the length, but because the film needed "a radical rethink."

Montréal will be the only city in the world to carry both the European and the 11 min. shorter American version, which Gilliam approved.

Gilliam sees these problems as endemic to Hollywood: "The worst is the self-censorship which goes on. Writers know they won't get it past the producers, so they don't try," he said.

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Check local listings for times.

events

Gurdjieff Foundation of Canada — a lecture *Le Développement de Soi, Quel Soi?* Concordia University, 1395 Dorchester W., room 114, 20h00. Info: 486-3931.
Film Night — Two feature films and discussion. Call Chris Ferguson, Presbyterian/United Church, 3521 University, 19h30. Info: 392-5890.
Savoy Society — presents Gilbert and Sullivan's *Iolanthe* Tickets 392-8983 or at the door.
McGill Outing Club — downhill ski weekend, ski one day at Mt. Tremblant, activities for Sun., \$25. Info: 392-8953.

Concordia English Dept. — Poetry and fiction reading by Michael Harns. Hall Building, H-635-2, 19h30. Info: 844-6073.
Audition for The Awake — Several parts in a fun play. Arts B51, 28h15-10h00.
McGill Christian Fellowship — meeting, video night. Arts Council room, 19h00.
Dialogue on Ideas — An open discussion on the responsibilities of a supported press. All welcome. Lea 308, 15h00.
Redmen Hockey — vs Concordia at McConnell Winter Stadium, located atop University Street, right behind Molson Stadium. 19h00

Montréal Aids Resource Committee — is organising a forum for AIDS called "Fears, Myths and Realities." Concordia University, room H937 at 20h00. Info: 848 7414.

Saturday McGill Film Society — presents *Indiana Jones and the Temple of Doom* at Lea 132. Admission is \$2.00. Free if you give blood at the Engineering Blood Drive. Info: 392 8934.

Film Society — presents *The Adventures of Buckaroo Banzai Across the Eight Dimension*. Lea 132. Admission: \$2.00. Info: 392-8934.

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Green, Eileen Lavery, Dieter Riedel, Brendan Weston, and Melinda Wittstock. Divine Guidance: Barney the seal. It took you that long? (Apologies to

dian University Press (CUP), La Presse Étudiante du Québec (PEC), and Camous Plus (CUP Media services).

Supplement meeting today at 16h00. Come insult the editor.

STUDENTS' SOCIETY ELECTIONS

TO BE HELD MARCH 10, 11, 12 1986

NOMINATIONS ARE HEARBY CALLED FOR THE FOLLOWING POSITIONS

STUDENTS' SOCIETY EXECUTIVE

PRESIDENT

VICE-PRESIDENT, Internal Affairs

VICE-PRESIDENT, External Affairs

SENATE

ARTS (incl. Social Work)

2 representatives

DENTISTRY

1 representative

EDUCATION

1 representative

ENGINEERING (incl.

Architecture)

1 representative

LAW

1 representative

• BOARD OF GOVERNORS

ONE UNDERGRADUATE REPRESENTATIVE

(incl. Law, Medicine and Dentistry)

MANAGEMENT

1 representative

MEDECINE (incl. Nursing and

P&OT)

1 representative

MUSIC

1 representative

RELIGIOUS STUDIES

1 representative

SCIENCE

2 representatives

DEADLINE: FRIDAY FEBRUARY 7, 1986 AT 16:30 HRS

CANDIDATES QUALIFICATIONS AND NOMINATING PROCEDURES

EXECUTIVE

President—may be a member of the McGill Students' Society in good standing with the University except:

i) partial students taking less than three courses

ii) students registered in the Faculty of Graduate Studies and Research who are non-resident students or full members of the teaching staff.

Nominations must be signed by at least 100 members of the McGill Students' Society together with their year and faculty.

Vice-Presidents, Internal & External—same qualifications as for President.

Nominations must be signed by at least 75 members of the McGill Students' Society along with their year and faculty.

SENATE

Candidates must be members of the McGill Students' Society and:

1. be students in good standing who are registered full-time for a degree or diploma and have satisfied conditions for promotion in their previous year of studies.

or

2. be students in good standing who have satisfied conditions for promotion in the previous year of studies and who are registered in a degree or diploma program, but who are permitted by Faculty to undertake a limited program.

or

3. be students in good standing who are registered full-time or in a limited program for a degree or diploma, and who are repeating a year for reasons other than academic failure.

Nominations must be signed by at least 50 members of Students' Society who are in the same faculty as the prospective candidate together with their year and faculty, or by 25% of the student enrolment in the faculty together with their year and faculty, whichever is the lesser of the two.

BOARD OF GOVERNORS

Candidates must be members of the McGill Students' Society and must be registered at McGill University as full-time students in good standing following the normal load of courses per year. Nominations must be signed by at least 75 members of the McGill Students' Society along with their year and faculty.

* CANDIDATES MAY RUN FOR ONE POSITION IN EACH OF THREE CATEGORIES PROVIDED SEPARATE NOMINATION PAPERS HAVE BEEN HANDED IN FOR EACH POSITON. A PEN SKETCH OF 100 WORDS OR LESS AND A PHOTO OF THE NOMINEE MUST BE HANDED IN WITH THE NOMINATION.

ALL NOMINATIONS MUST BE SUBMITTED TO THE STUDENTS' SOCIETY GENERAL OFFICE IN THE STUDENTS' UNION NO LATER THAN:

16h30 FRIDAY 7 FEBRUARY

c/o **LESLIE COPELAND, Secretary**

N.B. Students in Continuing Education are NOT members of the Students' Society

MARK PROUDMAN
Chief Returning Officer

OFFICIAL NOMINATION FORMS ARE AVAILABLE AT THE STUDENTS' SOCIETY GENERAL OFFICE, ROOM 105, 3480 McTAVISH STREET

ALL NOMINATION FORMS MUST HAVE THE CANDIDATES SIGNATURE TOGETHER WITH HIS/HER YEAR AND FACUTLY, ADDRESS AND TELEPHONE NUMBER.

ALL CANDIDATES AND POTENTIAL CANDIDATES are advised and invited to meet with election officials at one of the following times, for the purpose of familiarization with campaign regulations:

Monday, February 10, 1986, or

Wednesday, February 13, 1986 in Union B 09

MONEY:

WORK AS A DISTRICT RETURNING OFFICER DURING STUDENTS' SOCIETY ELECTIONS, MARCH 10-12.

If interested and eligible to work in Canada, fill in an application form at Students' Society General Office, by February 28, 1986

classifieds

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McGill students: \$2.50 per day; for 3 consecutive days, \$2.00 per day; more than 3 days, \$1.75 per day. McGill faculty and staff: \$3.50 per day. All others: \$4.00 per day. *Exact change only, please.*

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370 — RIDES

Montreal, -22, Daytona Beach, +28—Space available!! Spring Break trip to Daytona Beach six nights accommodation round trip transportation \$239 Can., Hotel only \$109. Sean 845-2553.

Quebec City Party Bus: Saturday February 15, depart 11:30 am, return 2 am. Carnival includes: parade, fireworks, ice sculptures, Le Bonhomme & drunken decadence in the streets. 19.95 at Sadie's.

Got the winter blues? Spend the spring break in Daytona Beach!! Feb. 15-23rd. Hotel & transportation \$239 Can., Hotel \$109. See you there! Sean 845-2553.

372 — LOST & FOUND

Lost: One royal blue clipboard-binder, University of York emblem on cover. Contains lecture notes. Vicinity: Leacock Bldg.—Redpath Library. Please call 484-5767 after 6 p.m. Reward.

Found: a watch white round face, two tone. Call: Stephen 483-6185.

Lost: Red, white and blue scarf. Please call 487-4642. Reward.

374 — PERSONAL

Burmese students: I am interested in learning more about your country. Please call Sarah at 286-0986 (eves.)

A Horribly fun, penultimate birthday to a certain Daily photo editor. Watch out McConnell—We're coming to celebrate.

Happy birthday to Vicki Sterling. Signed: A secret admirer after all.

Aquarian: You are the only one in the office that looks like you ever see the light of day. Your hair is a strange colour, but relative to the other signs represented in your professional life, it is normal. You appear to be shy and are really a nice guy. If your penultimate birthday is today: you are destined to have a horribly fun day and you are beloved by your co-workers.

383 — LESSONS OFFERED

Classical Guitar lessons offered by qualified, experienced teacher. All levels and ages. Jazz and folk guitar also taught. Ross MacIver 481-4952.

385 — NOTICES

Spring Break in Daytona Beach—Fun & Sun!! Feb 15-23rd, six nights, roundtrip transportation, pool parties, near Disney. \$239 Canadian; Hotel only \$109. Call anytime. Sean 845-2553 (by Feb 14).

Experienced new wave band seeks bass and keyboard player. (Good knowledge of jazz improvisation.) Call Jerry Belnfsky 681-1347.

The Advertising and Sales Club of Montreal presents Career Profile Night. Listen to professionals talk about how to start and succeed in a career in sales, advertising, or public relations. \$5.00 with student ID. Reserve now: 866-1668.

Social Skills Group. If you are dissatisfied with your lack of friends, or dates; work on overcoming shyness, and developing dating and friendship skills. The group is supportive and professionally led. It meets each Thursday from 3:30 to 5:00. Phone 392-5119 for an interview. McGill Counselling Service.

Avant-garde group BLOC NOTE presents its show at the "Clandestin" U. of. M., 2332 Edouard Mont-petit, Free. (metro Laurier & 51W/Snowdon & 51E).

Worried about careers? Try vocational exploration and career counselling featuring vocational interest tests, and choices, a computer-assisted career search program. Orientation meetings Monday, February 10, from 3:30 to 5:00. Phone 392-5119 for information. McGill Counselling Service.

AN OFFER WORTH STUDYING!

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THURSDAY FEBRUARY 6th
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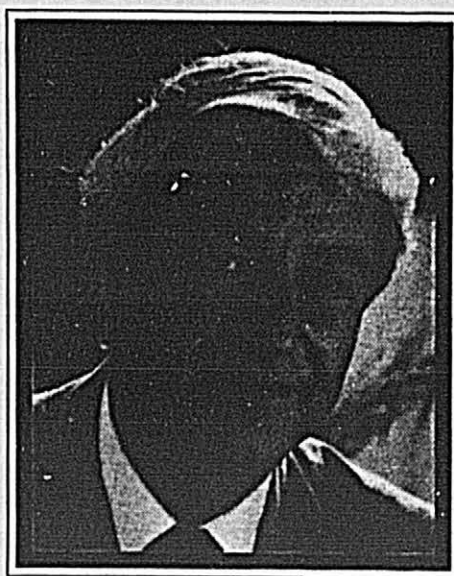
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